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Young Women's Christian Association

ICE BREAKERS

GAMES AND STUNTS FOR
LARGE AND SMALL GROUPS

BY

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Christian Associations



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PREFACE

THIS collection of games and stunts has been prepared for the express purpose of meeting the many requests of the day for successful recreation programs for large and small groups of men and girls, in which round dancing has no part. There is also a chapter of games especially adapted to groups of girls. The material is not original: it is rather in the nature of a compilation gathered during several years of experimental recreation. Wherever possible due acknowledgment has been made, but in most cases the source is unknown.

Thanks are especially extended to the members of the 1913 and 1917 classes of the National Training School, and to the guests and counselors at Camp Altamont, N. Y., in the summer of 1917, for the very real service they have rendered in compiling suggestions here incorporated, all of which have been tested and found good.

Practically all of the material included here has also been tested under war-time conditions. Under the direction of the War Work Council of the Young Women's Christian Associations, a recreation center has been established in Charleston, S. C., and in this center, to which flocked hundreds of soldiers, sailors, girl uniform-makers, and the girls of the community, these activities received their final try-out. This experience has proved that material of the type included here may be used to build up a community recreation center, as well as in clubs, churches, Christian Associations and homes.

EDNA GEISTER.

FOREWORD

To draw from the myriad homes of every State in the Union millions of young men and women, enlisting in the service of Uncle Sam, and to surround them with wholesome environment, socially and otherwise, is one of the prodigious tasks now being assumed by our nation. We must accomplish in months, however, what the older nations have taken decades in their efforts to achieve. Outside and within the service the various forms of amusement adopted are being watched with discriminating interest. Wanted: the most advantageous methods of mixing the sexes in social amusements giving relaxation and rightful pleasure. Since it has been charged that the social dance has in recent years been too often inoculated with forms of suggestion which have worked havoc, some of its former advocates are now looking seriously for other methods. While the dance still holds its place in society, they believe a change is necessary for the new state of things now existing in camp and cantonment.

I take pleasure in prefacing this work, compiled by one who has attained distinction as an organizer and entertainer in modern recreative methods. I have witnessed her and her colleagues in the midst of practical demonstrations to which came thousands of young people from the naval and military camps in and around Charleston. Youthful and patriotic exuberance mingled harmoniously with some of the oldest forms of historic

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folk-lore and frolic, and from the beginning to the end there was not a dull or stupid moment. These methods of amusement follow psychologically the strictness of drill discipline so necessary to daily camp life, and emphasize the utility and beauty of rhythmic action in play as well as in the stern realities of military aggressiveness.

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ICE BREAKERS

CHAPTER I

Games for Large Groups

To Break the Ice

The Receiving Line

IN order that every member of a large group may meet every one else present, have the chaperones stand at the door, all the men forming a line at one end of the room and all the girls at another. First, a man steps up to the chaperones, introduces himself to them, is passed down the line, then stands at end of chaperones' line as a part of the receiving line. Next, a girl from the girls' line does the same, then a man, and so on, each newcomer standing in position as part of the line when he has passed down the entire line. This continues until every one has been in the receiving line.

This may be made decidedly humorous by the following addition: Each person on entering the room receives a slip of paper bearing directions to govern his hand-shaking in the receiving line. The "down-easter" grasps another's hand and works it like a pump-handle; the "Frenchman" continuously bows with his hand on his heart; the Chinaman shakes his own hand

complacently; and the "society belle" languidly extends two fingers, or offers her hand on a level with her shoulder and gives one frigid shake. Others give the old time pressure which makes the tears start with its force as well as its fervor.

To Find Partners

In large groups the easiest method is to have all the men line up on one side of the room and all the girls on the other. They countermarch, leaders turning abruptly away from center of room, marching, both leaders close to their own lines, to opposite end of room, where leaders meet and come up with partners. If the men can line up in a separate room, not seeing the girls until they get into the main room, it adds to the excitement. In this case the leaders join lines as close to the door as possible. The latter method of finding partners can very easily be used with small groups as well.

Another method is to distribute cards on which have been written the names of some public or humorous characters, with the names of their wives on corresponding cards. For instance, Pa Ticklepitcher searches until he has found Ma Ticklepitcher, and Mr. I. M. Smart can not rest until he has found Mrs. I. M. Smart.

Another way is for the girls to stand in turn with one foot sticking out from under a curtain, the men, of course, to choose.

On entering the room each man may be handed a paper and pencil, may be introduced to a lady with whom he is to converse for five minutes, and is then to retire and write a minute description of her appearance, detail of gown, etc. After ten minutes the papers are collected. These slips are then distributed promiscu-

ously among the men, who are instructed to find the lady whose description they have. The ladies thus found are to be the men's partners for refreshments.

A good way to pair off is to play the old-fashioned game of silent Blind Man's Buff. The girls form a circle, the men are blindfolded one at a time, placed in the center with a cane, and the one the blind man touches is his partner.

The men may be given pieces of paper which specify that they are to jump up and down, or snore, crow, sing, go to sleep, hee-haw, etc. Give each girl a slip, telling her what the man is doing with whom she is to eat. She looks for the man doing the stunt.

When a Few Entertain the Group

The following activities are particularly useful in filling in between activities in which the entire group has taken part, rest periods, so to speak. Any of them may be used for small groups also.

Swat

Two men lie on the floor, one who has been "put wise" and the other "unwise." Both are covered up. The "wise" one holds a stick concealed at his side. Both are told that some one in the audience will strike them with a stick, and are told to pop up immediately when hit, and guess who hit them. If they guess right the one who hit must lie down. Of course the "wise" one does the hitting, immediately concealing the stick, sometimes hitting himself further to dupe the unwise one.

Quartet

Four people are taken out of the room. One is "unwise" and does not know the trick. They are told that they are to sing a song of four words, the sentence to contain the word "sold." The "unwise" one is assigned that word. The tune is practiced with all singing. When they come out to sing, the victim alone sings "sold."

Faith, Hope and Charity

Part of the men are sent from the room. Three girls named Faith, Hope, Charity stand behind chairs which conceal a man, preferably one with a beard. The men are brought in one by one and told to choose one of the girls. No matter which one they choose, they are told to sit in the middle chair, are blindfolded, and the man in the rear kisses them.

Opera Glass Race

Four or more persons race along parallel chalk lines looking through the large end of opera glasses, and if one foot goes off the line the contestant cannot step ahead but must start anew from that point.

Lobster Race for Men

The participants stand on all "fours" and move backward as quickly as possible. The one reaching a designated line first, wins.

Tug of War for Prunes

A prune is tied firmly in the middle of a long piece of twine and each contestant takes one end of the twine

in his mouth and begins to chew his string for the prune. No one is allowed to use his hands.

Gentlemen Nursemaids

Several girls who know the trick dress the dummies. When four or more men are seated, blindfold each one and request him to double up his right fist. Upon the back of the fist make the mouth, nose and eyes of a face with burnt cork or a little water color. Tie around this a doll's cap or a lace frill or a muslin ruffle, and fasten around the wrist a full white apron or skirt. Bend the left arm to lie across the vest and put the right wrist into the inner bend of the elbow, drawing the apron down over the right arm, and each of the blindfolded men will appear to be tenderly holding a baby. Have the blindfolds removed.

Chariot Race

Each "team" is made up of two horses and a driver. The "horses" are blindfolded, and facing in the same direction, their inside arms are tied together. The reins are tied to the outside arms and the driver drives them as he would drive a team of real horses. The team that gets to the appointed place first, wins.

Suit-Case Race

Each contestant has a suit-case and an umbrella. In the suit-case are a hat, a coat, gloves, and any other clothing desired so long as the contents are uniform. At a given signal, all run to the goal, open suit-cases, put on clothes, close suit-cases, open umbrellas, and run to starting point.

Apple-Eating Race

Four or more apples are placed on the floor. The participants, who are on their knees, race to devour the apples without the aid of their hands.

Blind Obstacle Race

Obstacles such as vases of flowers, china ware, chairs, etc., are placed in four or more long rows. The contestants are requested to try distances before being blindfolded. They are then blindfolded and are placed at the starting point and told to race down through the line of obstacles without touching anything. In the meanwhile the objects have been removed.

Standing High Jump

Four doughnuts are suspended in a doorway, about four inches above the mouths of the jumpers. The contestants, with hands tied, race to eat their doughnuts in the shortest time.

Milk Bottle Race

Each contestant is given a baby's milk bottle. At a given signal they race to see which one can first drain his bottle of all the milk.

Scent Push

The participants race to shove pennies across a sheet by pushing them with their noses.

Running High Squeal

Each contestant runs a short definite distance and squeals. The one squealing highest, scores.

Bawl Game

Let the judges decide who can "bawl" the best.

Cracker Relay Race

Twelve or sixteen is a good number for this race. Stand in rows, each one supplied with a cracker. At the signal the first one in each row begins to eat his cracker. As soon as he can whistle after eating his cracker, the next one begins. The row which finishes first wins.

The same idea may be used with apples. Each leader is given an apple. First one pares an apple; the second one cuts it in halves; the third one quarters it and cuts out the core; the fourth one eats it.

Water Drinking Relay

Sixteen is a good number for this game, eight men and eight girls. Each man has a partner, and they stand in two double lines. Each girl is provided with a tumbler half full of water, and a teaspoon. At a given signal the two girls who head the two respective lines begin to feed their partners the water, using the teaspoon. As soon as either couple finishes they must sing together the first verse and chorus of Yankee Doodle, at the end of which the next couple begins to do away with the water. The side which finishes first marches around the other side singing Yankee Doodle.

Aeroplane Ride

Those who are to take the trip are blindfolded before they enter the room in turn. A strong board is held, an inch or so from the floor, by two or more persons. A blindfolded girl is asked to step on the board and

told to put her hands on the shoulders of a girl who steers. The board is raised a little and then, instead of raising it higher the one in front stoops down by degrees, and the girl taking the trip, feeling the shoulders going down, imagines that the board is being raised higher and higher until she finally feels that she must be perilously near the ceiling. Finally the steerer tells her to let go her shoulders. Then the "conductors" tell her to jump when they count three, but not to be afraid, as she will land on a mattress. It is great sport to see her prepare for an attempt to execute an enormous jump and land in a heap, after falling two inches. An egg beater, worked vigorously to imitate the sound of the machinery and fanning the rider, adds to the effect.

Aviation Meet

Each group is made up of one aviator and two mechanics, and is given a string about fifty feet long and a cornucopia eight inches long, which is threaded lengthwise on the string. The two mechanics hold the ends of each string and the aviator blows the cornucopia from one end of the string to the other. The winner receives the blue ribbon.

The Hungry Blind

Two men sit on the floor, blindfolded, their clothing protected by many newspapers. They feed each other ice-cream, usually making vain and disastrous attempts to reach each other's mouths.

The Mysterious Bags

Five or more paper bags are tied to a pole which may be held by two tall men. Peanuts are in one of the

bags, candy in another, sawdust in another, water in a waterproof sack, and a little pepper in another. Five men are blindfolded. Each one in turn is given a short stick, and is led up to the pole, told to turn around, and then is given three tries at hitting the bags. If he breaks the candy bag, he gets the candy, if the water bag, the water! If all the bags are not broken when the five men have had their turns, call out as many more as are necessary, until all the bags are broken. Of course no one knows anything about the contents of the bags.

Newspaper Race

Each contestant is given two newspapers, one for each foot. He places one forward and steps on it with the right foot. Then he picks up the other for his left foot and so on, being allowed to step only on newspaper. They race to a given mark and back.

The Bone of Contention

Two men face each other, sitting on the floor. Their feet are braced up together and must remain so. Their knees must remain straight. Together they grasp a bar or a broomstick handle and at a signal try slowly to pull each other to a standing position. It usually results in one of them falling headlong over the other.

Games for the Whole Group

Singing Proverbs

The players are divided into two groups. A proverb is selected, and one word given to a player. If there are more players than words, the same word is given

to several people. At a signal from the leader the players of the first group sing their words in concert to a given tune. The opposite side must guess the proverb before they can sing theirs.

Snakes and Birds

The group is divided evenly. Those who are snakes are divided into threes and hold hands across the line. At a signal, the others, who are birds, are let out of the cage. The snakes try to encircle them, and if caught, the birds are sent back into the cage until all the birds are caught.

Simon Says

The company is put on the floor in gymnastic order. Orders are given for gymnastic movements, and unless each command is preceded by "Simon Says," any one who obeys the command drops out.

Living Alphabet

Two sets of the letters of the alphabet are given out to two different groups. The leader calls out words, easy at first, and those from each group holding the letters making up that word must step forward into place, facing the judges. If a letter is used twice in a word, the holder must go first to one place and then to the other. The judges decide which side forms the word first.

Magic Music

Send one person out of the room and hide some article on a person. When he returns have every one sing a popular song. The nearer the searcher gets to the

article the louder the music is, and as he gets farther away the music gets softer. The one on whom the article is found must leave the room next.

Puzzle Words

For this game write out words and then cut them up into single letters, giving the same number to each letter of a given word. For example, in the word "battle," call every letter of "battle" Number One. All the Number Ones are told to get together and discover what their word is and act it out for the group to guess.

In a similar manner proverbs can be cut up and put together and then acted out.

Peanut Hunt

Peanuts are hid in every conceivable place. At a signal, the group is told to search for them and keep them for the count. The player who has the most is given a toy pig.

Folding Chair Relay Race

About twenty of a large group are divided into four equal lines. A folding chair is placed unopened on a goal mark for each line. Each contestant must run to the chair, open it, sit in it, close it and touch off the next runner. The last one of a line who sits in her chair first, wins.

Spontaneous Dramatics

Out of a large group are taken two or three small groups in turn. While some other activity is going on they are given five minutes in which to prepare to stage some nursery story. For instance, the first group

might be assigned "Red Riding Hood." The parts are assigned and impromptu costumes are gathered and the play goes on. The action is all in pantomime and the name of the play is not announced, the audience guessing it from the acting.

Charades

The company is divided into two groups, each group taking turns at acting out a given word in pantomime. If the guessing side fails to guess the word being acted out, the other side gets another turn.

Serial charades may be given from week to week by a club or group which meets regularly, the guessers of one charade being given the interim between meetings in which to prepare a charade for the other side.

Good charade words are as follows:

Aeroplane	Air-oh-plane
Antarctic	Aunt-ark-tick
Buccaneer	Buck-can-ear
Charlatan	Char-lay-tan
Falcon	Fall-con
Handicap	Hand-eye-cap
Handkerchief	Hand-cur-chief
Holocaust	Hole-oh-cost
Microscope	My-crow-scope
Automobile	Ought-oh-mob-eel
Pilgrimage	Pill-grim-age
Sausage	Saw-sage
Stiletto	Still-let-toe
Truculent	Truck-you-lent
Bandage	Band-age
Book-worm	Book-worm

Handsome	Hand-some
Penitent	Pen-eye-tent
Watchman	Watch-man
Madcap	Mad-cap
Cribbage	Crib-age
Broomstick	Broom-stick
Infancy	In-fan-sea
Hornpipe	Horn-pipe
Eyelash	I-lash
Forswear	Four-swear
Masquerade	Mass-cur-aid
Melancholy	Melon-collie

Circle Games

Some circle games prove effective when entertaining groups of any size, but their greatest value lies in the fact that they can be used for groups made up of as many as one hundred and fifty people. These circle games include Cat and Rat, Three Deep, Slap Jack, Farmer and Thief, Farmer in the Dell, and Rabbit in the Hollow, directions for which are found in "Games for the Playground, Home, School and Gymnasium," by Jessie H. Bancroft. Several circles must be formed, never more than twelve in a circle. This is easily done by forming the group into one large circle, and having two counters starting from the same point and going in opposite directions, rapidly count off tens or twelves.

Other circle games are:

Hiram and Mirandy

A man is chosen for Hiram, and a girl for Mirandy. They go inside the circle, where Hiram is blindfolded.

He calls sharply, "Mirandy." She answers sweetly, "Yes, Hiram," whereupon he dashes in the direction the voice came from, trying to catch her, she, of course, eluding him. He calls constantly and she must answer at once, never leaving the circle. When he catches her she chooses a Hiram and he chooses a Mirandy.

The Weavers

Have two or three circles in a group competing, or if desired make it general, and give the signal for starting to the entire group. One person from each circle is chosen for starter. He drops outside the circle, and every one in the circle takes his neighbors' hands. At a signal the starters from each circle begin racing, going into the circle under one pair of arms, and out through the next, in and out until they reach their own places, where they touch off the next weaver, the one to the right. The prize goes to the circle in which the last runner first reaches the starter.

Parties

The following are simply suggestions for parties, which can be elaborated to any extent.

Family Party (For 30 to 150 Players.)

Have slips for family groups of about six or eight members previously made out, Pa and Ma Ticklepitcher and the baby, Europea Ticklepitcher, etc. Pin names on each arriving guest. Members of families get together. Each family is given a bundle (each committee may be responsible for one bundle) containing such articles as a pair of overalls, false mustache, wrapper, child's dress, necktie, baby's

bottle, etc. Assign a certain place to each family and allow fifteen minutes to dress and arrange for some stunt or entertainment. Families begin to arrive, Ma can make a little speech, baby can recite a little piece, the twins can sing, etc.

Birthday Party (For 50 to 200 Players.)

The birth month of each person may be ascertained upon his arrival and groups formed for each month of the year. Each group is asked to represent its month by costume and by stunt. The months may march in, headed by Father Time, but not arranged in their natural order. Father Time then calls upon each group, by number, for its stunt, and the guests determine which month is being represented. June may be represented by a wedding, October by Halloween pranks and the usual grouchy old man, etc.; April Fool by a child giving a wonderful cornet solo, which continues when he takes the cornet from his mouth; August by a camp-meeting; September by a school scene; January by Father Time and a baby putting on a touching farewell scene; February by birthday parties; March by an electric fan blowing the actors out of the scene; May by lovers; December by children being painfully good; November by stomach-aches; July by some patriotic scene.

Progressive Peanut (For 12 to 48 Players.)

The idea is the same as for any progressive game, the winning couple moving up one table. A bowl of peanuts is on each table, with four hatpins supplied. In turn each one spears for peanuts, using a hatpin only. The couple getting the most peanuts moves up one.

Miscellaneous Progressive Party (For 12 to 48 Players.)

The same idea as in progressive card games. Instead of cards, various contests are arranged for each table. Some of them may be as follows:

1. Flipping cards into a hat from a certain distance.
2. Tiddly Winks.
3. Jack Straws.
4. Fish Pond.
5. Spearing peas or peanuts.
6. Lifting beans with a lead pencil.
7. Making words out of one long word.

This list can be added to indefinitely, for any child's game can be made one of the events.

Backward Party

Invitations may be written backwards by means of a mirror. Guests are to come dressed backwards. Hair may be combed backwards and the backward idea carried to almost every detail of dress. Guests are to come up the back steps backwards, in through the back door, and shake hands backwards, saying goodbye instead of greeting their friends. The first event of the evening is to sing "Good Night Ladies." Even games may be played backwards and the entire evening program can be made backwards. As to refreshments, after dinner mints and coffee may be served first, reversing absolutely the usual schedule. The salad may have the lettuce leaf on top, and the napkin is passed at the end.

White Elephant Party

Guests bring some article that they do not want, wrapped in white tissue paper. These are exchanged

unopened. The recipients open the packages and if they are not satisfied, they rewrap the articles and continue exchanging until satisfied.

Silence Party

Taxes are levied on superfluous laughing and talking.

Poverty Party

Evidence of most pitiful poverty is shown in clothes, decorations, refreshments and even entertainment.

Baby Party

Grown-down children are invited, dressed in babies' clothes, carrying milk bottles, rattles, etc. Baby games are played; baby pictures enlarged on a screen and their owners guessed; and even baby refreshments served.

NOTES

To Choose Winner

Sometimes there are four or five people who come out first in a contest. To decide which one gets the prize have each one open a book in turn. Note the first letter on the page. The one whose first letter is nearest the beginning of the alphabet wins.

Relay Races

Relay races, as described in the Chapter on Girls' Athletic Games, can be used for large groups.

CHAPTER II

Games for Small Groups

THESE are games which can be played in a small space and prove most effective with a group of not more than forty, where every one can either take part or see every move of the game. All of the games suggested in Chapter I may also be used for parlor games.

Feather Blow

Each one is given a feather and at a signal blows it high in the air. The game is to see who can keep his feather in the air for the longest time.

Reading Temples

The group is told that thoughts can be transmitted through the temples. Two have been "put wise." One "wise" one leaves the room, the others deciding on a number not greater than ten. The "wise" one comes back, and feels several temples. She is told the number by the grinding of the other "wise" one's teeth.

Mental Telepathy

The group is told that if enough people think hard enough of one object, they can communicate the thought to a person who knows nothing about it. One "un-wise" person is asked to leave the room, and nothing is decided upon, but the group is told that when the

"unwise" person comes in, the second thing that he names must be admitted to be the right object. This continues until he realizes he is duped.

One person claims that he can go out of the room and if some person in the room will write four words on a slip, he can come in and write the same thing. Of course what he writes is, "The same thing."

I See a Ghost

The group forms in a single line. The first one says, "I see a ghost," crouching on her heels. The next one, "Where?" The first one answers, "Over there," pointing with both hands. The second one tells the third one and so on down the line. This continues until all in the line have both hands pointing outward and are on their heels. The final move is for the leader to push the entire line over.

Lost Thimble

A thimble is hidden in flour. The victim must find it with his teeth.

Egg Smash

Newspapers must be spread very liberally in one spot. A darning egg is placed twice successively in the hand of the victim, who is blindfolded and on his knees. Each time he is told to hold it in his palm and strike it on the floor hard to call forth his guardian spirit. The third time he is given an egg instead.

The Mystic Book

A blindfolded victim is told that he is privileged to kiss the Mystic Book three times, through which privi-

lege he will gain the gift of beauty. He does this twice, but the third time a saucer of flour has been placed inside the cover.

Smut (Announce as being an Initiation)

Three plates are brought before a blindfolded victim. One contains water, one is empty and the other has smut on the bottom of it. He is told to put his finger in the first plate and perform mystic signs on his face. Then he is told to rub his finger on the bottom of the second, doing the same, and last on the bottom of the one containing the smut.

Slang

The players are given pencils and paper and asked to write down all the slang words they can think of in five minutes. When the time limit is reached the hostess collects the papers and reads the lists of slang expressions. The players have been previously told that a prize will be given. When the time comes for its presentation the hostess gives it to the one who has the shortest list.

Postman

One of the players is blindfolded and is called the postman. Another is postmaster and the remainder of the players seat themselves around the room. No empty chairs must be left. The postmaster assigns each player, including the postman, the name of a city or town. The blindfolded postman is next placed in the center of the room and the postmaster takes a position where he can overlook the players. He then calls out, "I have sent a letter from St. Louis to New Haven,"

and the players representing these cities quickly change places. As they run, the postman tries to capture one of them and if he can do this or can manage to sit down in an empty chair, the player who is caught and whose chair he has taken becomes the postman.

Cock-a-doodle-doo

The leader whispers to each one, supposedly giving to each the name of the animal he is to imitate. Instead, he tells all to keep silent except one, who is to crow lustily. He then counts *one, two, three*, and the rooster crows while all the dumb animals laugh at him.

Newspaper

The players are given slips of paper and pencils, and are directed to write a list of twenty-three things (given in the first column). These are signed and exchanged for the paper of the neighbor two seats to the right. Then the following questions are asked them and they read the answers as written:

- | | |
|------------------------------|------------------------------|
| 1. Write Yes or No. | Have you a lover? |
| 2. State a gentleman's name. | What is his name? |
| 3. Give a number. | How old is he? |
| 4. Length of time. | How long have you known him? |
| 5. Yes or No. | Does he know you love him? |
| 6. Yes or No. | Is your affection returned? |
| 7. Yes or No. | Has he proposed? |
| 8. A color. | What color is his hair? |
| 9. A color. | What color are his eyes? |
| 10. Yes or No. | Is he handsome? |
| 11. Yes or No. | Is he conceited? |

- | | |
|--------------------------|---|
| 12. A shape. | What shape is his nose? |
| 13. A measure. | What size is his mouth? |
| 14. A sum of money. | What is his fortune? |
| 15. A sum of money. | How much will he allow
you? |
| 16. A virtue. | What is his chief virtue? |
| 17. A profession. | What is his profession? |
| 18. The name of a place. | Where did you first meet? |
| 19. A lady's name. | What is your rival's name? |
| 20. The name of a place. | Where do you intend to
live? |
| 21. A number. | How many other proposals
have you had? |
| 22. Yes or No. | Will the marriage be a
happy one? |
| 23. State a time. | When will you be married? |

Progressive Poetry

Each guest is given a sheet of paper and told to write an original line of poetry. He folds over this one and tells his neighbor the last word of the line. The neighbor, knowing only the last word of the previous line, adds a second line to rhyme with the first. This is folded over and in turn passed to the next neighbor to write a line after having been told the last word of the last line, so that the poem is a succession of couplets. When the poems have been around the circle each person reads aloud the complete poem that has finally reached him.

The Goat

One person goes out of the room, but before going he is told that when he comes back he is to ask a question

of each person in turn in regard to some object which they shall have chosen during his absence for him to guess. All questions must be such as can be answered by "yes," "no" or "I don't know." After this player has gone out, the hostess explains to the other players, who are seated around the room, that each is to fix upon his left hand neighbor as the object to be guessed and to answer all questions as they apply to this person. It will be well to arrange the party, so that there will be first a girl, then a man, and so on all around the circle.

The Ridiculous Handkerchief

The leader should be a person with a contagious laugh. He is provided with an ordinary white handkerchief, which, when the players have formed a circle around him, he throws into the air. At this signal everybody must laugh as heartily as possible until the handkerchief touches the floor. If any one continues to laugh after the handkerchief has touched the floor he must drop out of the magic circle. When all but one player have been obliged to drop out, the prize is given to that person.

Aesthetic Dancing

The players form a circle standing about two feet apart from each other. The leader stands in the middle, holding a long stout string, to the end of which is tied a small book wrapped in paper. The person in the center of the circle whirls the book around the circle, holding it by the string, and each time coming nearer the feet of the players who form the circle. The book comes nearer and nearer the feet until the players must

jump over it to avoid being hit. As soon as the book touches the feet of any one, that person must drop out until five people have been put out. Then a new circle is formed, with the first one who had been hit, in the center.

Musical Neighbors

Half of the company are blindfolded. They are then seated so that each has a vacant chair at his right hand. The remaining half of the players now gather in the middle of the room in perfect silence. At a signal the unblindfolded players each take one of the empty seats next to the one blindfolded. When requested to sing the unblindfolded ones must do so, disguising their voices as they choose. The blindfolded persons listen attentively and each tries to guess who his singing right hand neighbor is. No blindfolded player is to remove his bandage until he gives correctly the name of his right hand neighbor.

Everlasting Talk

The girls in the group are seated so that there is an empty chair between every two girls. The men stand in the center of the room until a signal is given, whereupon they take any seat. Then the men are given cards with topics of conversation written upon them. For example:

1. Suffrage.
2. The Bachelor Girl.
3. The Next Presidential Election.
4. The Ideal Man.
5. The Ideal Woman.

The men then begin their first conversation upon the first topic with the girls to their left. This may last for a given time, at the end of which the hostess rings a bell. Anyone heard talking about anything but the assigned topic must sing a song in the center of the room. The men all move to the right and discuss with the next girl the second topic of conversation, and so on until every man has had one conversation with every girl in the room. Then votes are taken secretly by both the men and the girls as to which one has been the best conversationalist. Prizes are awarded to the best man and the best girl conversationalist.

Peanut Pass

The company is formed in two lines facing each other. A pan of peanuts stands beside each leader, and an empty pan at the end of each line. Every one in each line clasps his neighbor's hands and must not once unclasp hands. At a signal the leader picks up one peanut at a time and passes it down the line as rapidly as possible. If a peanut is dropped it must be picked up with hands clasped. The side which first passes all its peanuts from one pan to the other gets all the peanuts.

Hash

Cut a good short story into paragraphs and hand it about the group. The one who thinks she has the opening paragraph begins to read. The one who thinks she has the next paragraph begins hers, and so on, each one listening so that she may bring in her part at the right time. There is always someone who brings in her part at the wrong time, making "Handsome Harry rush through the door"—"clothed in exquisite furs

and scarlet satin, her complexion one of pearliest white."

Gossip

The players form in a circle. The first player whispers a sentence to the second, who repeats it to the third and so on until the sentence comes to the first, who repeats aloud the original and the conclusion.

A Nosy Nose

Six or seven well known people are taken out of a group and kept out of sight. A large paper with a hole poked through it, is hung in front of the audience. One by one the people behind the scenes poke their noses through the hole, lingering until the audience guesses the nose. A huge cardboard nose may also be stuck through.

Tell-Tale Proverbs

One person tells a story which illustrates a proverb. He may use motions which make it quite dramatic. When he finishes, the audience guesses what it is. He picks on one who he thinks didn't get it to act out the next proverb.

The Paper Artist

One of two confederates leaves the room. The other, with plenty of tablet paper at hand, pretends to make an impression of some subject's face on a piece of paper, by pressing it gently around the nose, eyes and mouth. He calls in his confederate who tells him at once on looking at the paper whose picture the artist took. He does this by noticing his confederate's hands, which are

held exactly like those of the subject. This continues, using fresh paper each time until someone catches on.

The Flyers

This is like "Simon says thumbs up," but is best played standing in a circle. The leader says "Robins fly," and raises his arms up and down in a flying motion. The others do the same. This is repeated, naming anything that flies, but if the leader names something that doesn't fly, as "Elephants fly," the rest must not raise their arms. The leader raises his arms whether right or not, to make it harder for the players. All who make a mistake drop out of the circle. The last one standing wins.

Animal Alphabet

The group is divided into two sides. The first side names an animal the name of which begins with "a." The second side names another and so on until one side is at the end of its resources and can't name any more. That side gives up one of its players to the opposite side. The losing side begins with "b," and then "c," and so on, having a time limit. The side with the greatest number of players wins.

CHAPTER III

Musical Games

THE group activities which may be done to the accompaniment of music include folk-dances, musical games, square dances and figure marching which have been so adapted that they are easy to use with a large group of men and girls and are enjoyed by large groups. They can be used equally well for groups of ten or twelve or for groups of two or three hundred. Whenever possible, it makes the work of the director much lighter, if ten or twelve sub-directors who know each dance thoroughly can be scattered about through the group. Unless the girls know the words to the singing games it is never advisable to try to teach them to a large group. A whistle for each change of step, when the game is first being taught, is more effective. A quick and easy way to get members of a large group into position for folk dances, etc., is to use the grand march, and divide and place the different groups as desired.

Grand March Figures

In the Grand March Figures, when entertaining girls alone, have them fall in, facing the director in a single line. They separate, first one going right, second left, third right, etc. When the company includes men, have them fall in in two separate lines, the men in one and

the girls in another. The following directions are based on the assumption that two lines, one of men and one of girls, face the director.

FIGURE I.

1. Lines separate, leaders taking them to other end of room where the two lines meet and come up double (with partners). 2. Stay with partners, first couple going to right, second to left, third to right, etc. 3. Come up in fours. 4. Divide in twos again. 5. When these two lines of twos meet at the far end of the room, the line at the director's right forms a bridge by holding inside hands high, while the other line passes under it, both lines marching all the while. When they again meet at director's end of the room, the other side forms bridges and the former bridges pass under. This is done twice, both sides forming bridges two times.

FIGURE II.

Come up in fours. The three at the right of each line of four pivot right, leaving one on left side to march alone to the left. Come up in fours. Three at left side of each line pivot left, leaving one at right to march alone. Come up in fours.

FIGURE III.

Fours divide into twos, going to right and left. When the two lines approach each other at far end of room, the leaders of each line take eight counts to meet leaders of other line. On eight, these four join hands in a circle and skip seven counts to left. On the eighth count the two from the left

line pop under a bridge formed by the right side couple, each couple going forward in eight counts to meet the next couple of the opposite line. Repeat until leading couples again meet. Break ranks.

FIGURE IV.

Countermarch. Each leader turns back close upon his own line, turning always away from center at each end of the room. When lines are widely separated, leaders at far end of the room, bring lines to center and come up in twos.

FIGURE V.

First couple to right, second to left, etc. When the two lines meet at far end of room, men of left column step inside, men of right column step outside and march on. Girls of left column march next to men of right column, while girls of right column march next to men of left column. This is interlacing. Make complete circle of room twice. Come up in fours.

FIGURE VI.

Snake Dance. Fours right and left. Come up in eights and halt with plenty of space between lines. The leader is the one at the right end of the front line. Hands held across each line. Leader with first line skips into winding formation, leading her line so that attachment can be made with line that is waiting. Attachment can be made only between last one of skipping line and one to extreme right of waiting line. When entire group is in line, after skipping along a twisted path, break ranks.

These figures may be used separately or with two or three at a time, or sometimes even as one entire group, but that is hardly advisable because smaller groups of figures serve splendidly at intervals during an evening's recreation. It is always effective to begin and close an evening with a grand march.

Virginia Reel

The most suitable music is "Turkey in the Straw," "Whistling Rufus," "Morning Si" and "Pop Goes the Weasel."

For a very large new group, it is advisable to have either a sub-director or two leaders who know the figures thoroughly for each group. Groups should consist of from ten to sixteen people. To get them into position have all the men and girls get into two separate lines behind their respective leaders. The leaders separate, leading their lines down the opposite sides of the room, meet in center of the far end and come up with partners. Directors go rapidly down line counting couples off by six, sending the groups of twelve to various parts of the room. The two lines of six separate and face each other in parallel lines. The players clap hands in time with the music.

The people at the right ends of each line are called diagonal right leaders; left ends, diagonal left leaders. Each movement of diagonal right leaders is repeated by diagonal left leaders. Right leaders begin.

- 1 Come to center and bow.
2. Swing each other round by right hands.
3. Swing each other round by left hands.
4. Swing each other round by both hands.

5. Do-Si-Do—. Arms folded high. Go round each other at center, back to back.
6. All four leaders come to center, clasp right hands across and swing round once.
The partners opposite each other at the heads of the lines now lead the figures.
7. Hands on partner's shoulders, dance down center and back.
8. Swing partner with right elbows locked.
9. Swing first one of partner's line, left elbows locked.
10. Swing partner—right elbows.
11. Swing second one of partner's line, left elbows locked.
12. Swing partner.

This continues until leaders have swung each one of partner's line. Leaders then dance down center, hands on each other's shoulders, to their places at the heads of their own lines. Each one leads his own line, turning away from center, to where last couple of group had stood. There leaders join hands forming a bridge, under which all pass with partners, first pair through taking position of head couple, and the original first couple remain where they formed bridge, taking position of last couple. This continues until original first couple gets back to place.

Popularity

Music "Turkey in the Straw." Verse only, repeated over and over. Whistle is blown at end of verse.

This game is invaluable where there are more men than girls or vice versa. Assume that there are more men than girls. All the men bunch in the middle of the

room. The girls circle around them in as large a circle as possible, faced for marching, which means always with left hand toward inside of circle. At a command, as many men as can, take any girl for a partner. The rest stay in the center. The men and girls forming the circle march around until a whistle blows. The men then about face and march in the opposite direction, while the girls march forward. At a second whistle all the men including those from the center jump to get a partner. The left-overs are not allowed to leave the circle but must go to the center and wait for the next chance. The marching continues as before. This is one of the most popular games for large groups.

“Rig-a-Jig-Jig”

Music, “Rig-a-Jig-Jig,” in “The Most Popular College Songs.”

Form a large single circle. Drop hands and step back. Any number, varying according to the size of the circle, but usually from two for a small circle to ten for a large circle, are chosen to step inside the circle and march around counter clock-wise, close to the outer ring during the singing of the verse. At the last “heigh-ho” of the verse, they take the girl or man—opposite, of course—nearest them, cross hands as in skating and go skipping around the circle close to the outside ring. At end of chorus all those inside the circle drop hands and march around in single file. At chorus, they take partner from outside circle. When all have been chosen and have partners, the director calls out “change partners,” at very short irregular intervals, the players all the while skipping in a circle.

“We Won’t Go Home Until Morning”

Music, “We Won’t Go Home Until Morning.” The verse is played twice, then the chorus.

Form two parallel lines facing each other, partners opposite. Get into position exactly as in a Virginia Reel except that each group may contain as many as twenty couples.

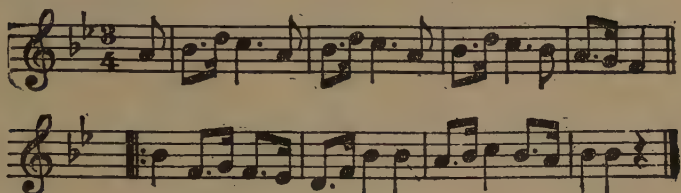
Hands are clasped along the lines. Lines are called left or right, being determined left or right by director’s position.

1. 3 walking steps forward and bob to partner, (1-2-3-bob).
2. 3 steps backward and bob (1-2-3-bob).
3. Lines marching, cross over, exchanging places in following manner: those of right line hold hands high, while those of left line drop hands and pass under these hands held high, passing to partner’s *right*. This may be done in seven short steps, on count 8 facing about and bowing, standing in partner’s place.
4. Repeat 1, all holding hands along lines.
5. Repeat 2.
6. Repeat 3.

CHORUS.

1. Clap hands (1-2-3 pause).
2. Repeat.
3. Clasping both hands of partners, all slide down center, 4 counts, and back 4 counts.
4. Swing partner by right hand, 4 counts.
5. Back to place and bow, 4 counts.

Nigarepolska Music, "Nigarepolska."



Count number of players in circle. Take out a number of players, which number goes evenly into the whole number. For instance, if there are twenty-four in the circle, take out either two, four or six players. They face any one they choose, a man facing a girl, etc. Every one has hands on hips and hops four times to music, hopping first on the left foot and touching the right heel to the floor, change, etc. At chorus those on the inside of the circle jump about, facing center, clapping hands once, then folding arms. Those whom they faced place hands on their shoulders. They run around the circle, counter clock-wise keeping close to the outer ring, in short running steps. At end of chorus they stop in front of the one closest at hand, and still in that same position all do the hop step. At chorus, hands are dropped from shoulders and those inside the circle jump around facing center, *each in his own place*, and the one whom they faced joins their line by placing his hands on the shoulders of the back one. This makes three in every line. This is repeated, and the train has four units, then five and so on, until every one has been chosen for some line, each line adding to itself only one person at a time. When the last ones have been chosen, the lines are all united by all leaders putting hands on the shoulders of the last one of the line ahead. The music is played faster and faster until the circle breaks.

“Pop Goes the Weasel” (Music, “Pop Goes the Weasel”)

Form in sets of three couples, partners facing. Get into position as for a Virginia Reel.

16 measures—First couple turn away from each other and skip down outside of lines (8 counts) and back again (8 counts). Joining hands they slide down the center of set (8 counts) and back again (8 counts).

8 measures—First couple with lady of second couple, form circle and skip around, and on last bar pop second lady under their arms into first lady's place.

8 measures—Repeat with gentleman of second couple.

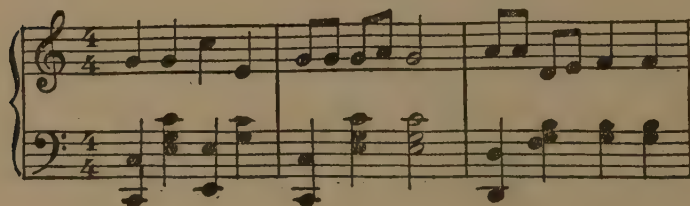
8 measures—Repeat with gentleman of third couple.

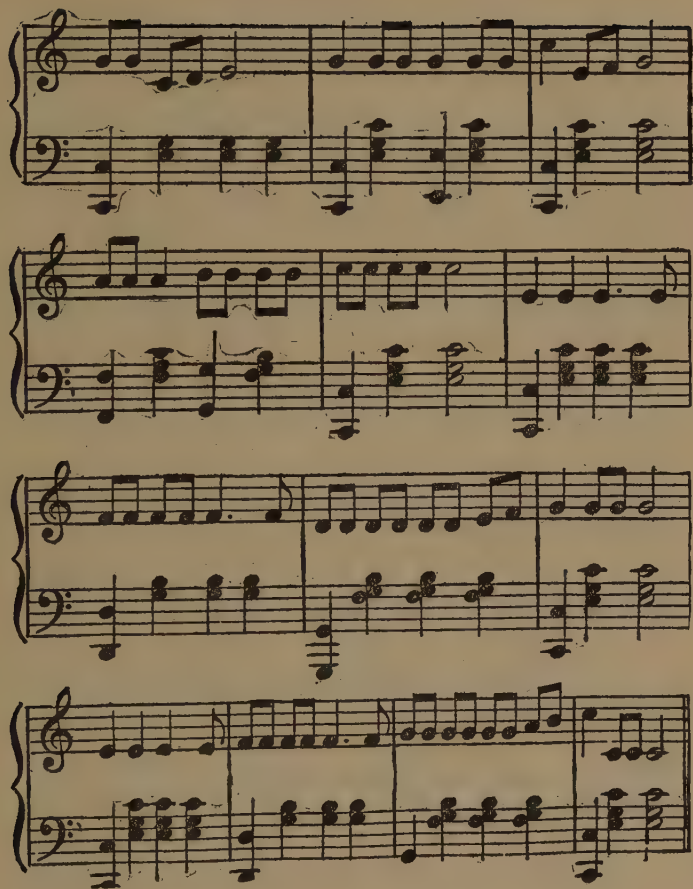
The first couple is now at the bottom of the set. Join hands all around and skip one full circle to the left.

4 measures—All partners join right hands and skip once around each other to place. The second couple, now at the head, repeat the figures, then the third couple, and so on.

“Merry-Go-Round” Music, “Merry-Go-Round.”

Form a double circle, partners facing. Get players into this formation, having leaders lead double line up to director and then marching together, lead lines into a large circle, either men or girls inside. Hands on hips.





Young maid, young maid, young maid, young maid dear,
Go get your hat and parasol, the circus it is here.
Three for the big ones, five for the small,
Hurry up, hurry up, you can not go at all.
Hop, hop, hop, the day it is so clear,
For Andersen and Petersen and Lundstrom, my dear.
Hop, hop, hop, the day it is so clear,
For Andersen and Petersen and Lundstrom, my dear.

By permission of Mary Wood Hinman.

1. Hop on left foot pointing right toe directly to side, change quickly to right foot, pointing left toe to side alternating rapidly. This continues through "The circus it is here." A whistle at that point may be the signal for change in step.
2. Hop on left foot, pointing right toe forward, changing quickly to right foot and alternating through "Five for the small."
3. Stamp quickly 1-2-3, pause, 1-2-3, pause 1-2-3-4-5. These stamps are in time with the words "Hur-ry up!" etc.

Chorus: All face center, inner circle joining hands, those outside putting hands on partner's shoulders. They imitate a merry-go-round, which goes very slowly at first, then faster and faster until it spins. The inside circle must be kept small or disaster is inevitable! The step is a slide (to the right always) long and slow, at first, then rapidly becoming faster. At the end of the chorus partners change places, repeating from beginning.

When using this game for girls only, it is advisable to teach the words, but when there is a very large new group of girls and men, a whistle for each change of steps is most effective.

Jerusalem

The music should be lively march music and full of surprises.

If entertaining a very large group get as many chairs as possible. If a small group, get one more chair than players. Place the chairs in a line so that one faces one way and the next the other way. The players line up

close to the chairs. When the music starts they march around the chairs, and when it stops, most unexpectedly, they scramble for a chair. If a very large group is playing all who did not get chairs drop out of line. One chair is removed each time, with the unsuccessful players dropping out one by one until the two last players try for the remaining chair. Girls or men may be substituted for chairs, each standing with right hand on hip.

Circus Horse

The formation is just as in "Popularity," except that all face the center, with the girls seated as far apart as possible and their men partners standing behind them. The surplus men or girls are in the center. The pianist plays different kinds of music which indicate the step to be used. If she plays a march, all the men who are standing behind chairs must face for marching and march around until, when the music stops suddenly, all the men rush for partners. Those who get left go to the center. The excitement comes in the suddenness with which the music stops. It may be necessary to have a girl leader to call out and perhaps demonstrate the various steps called for by the music. These steps may include a Run, March, Tip-toe, High step, Gallop, Fly, and Hippity-hop.

Barn-Dance

Music, "Morning Si."

In the barn-dance there are two steps which are used throughout.

Step No. 1. Three short running steps and hop (step—step—step—hop). This step is always done twice.

Step No. 2. Step—hop, step—hop, step—hop, step—hop.

New barn-dance figures are very easily formed, using the two different steps as a foundation. The following are some suggestions for figures. The lady is always at the gentleman's right. In using any of these figures, they are repeated over and over until the music stops.

First Figure—Position, facing forward, inside hands joined.

Step No. 1. Partners go forward.

Step No. 2. Lady crosses diagonally in front of man and back to place, man doing step hop in place.

Repeat Step No. 1.

Step No. 2. Gentleman crosses diagonally and back.

Second Figure—Position, partners face, gentleman going backwards, hands on shoulders.

Step No. 1. Go in direction lady is facing.

Step No. 2. Slowly reverse positions.

Step No. 1. Go in direction gentleman is facing.

Step No. 2. Reverse.

Third Figure—Position, both facing forward holding hands crossed as in skating, right hands on top.

Step No. 1. Forward.

Step No. 2. Raise arms, not dropping hands, lady turning away from partner toward her right, makes a complete circle, man doing step-hop in place.

Step No. 1. Forward.

Step No. 2. Man makes circle, turning away from partner to his left.

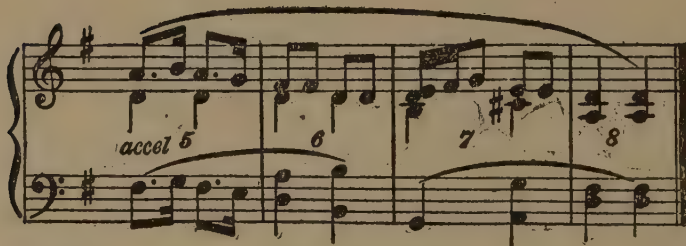
Fourth Figure—Position, in fours. Partners face forward, the two front ones joining inside hands only, giving outside hands to the other two in same position back of them.

Step No. 1. Forward.

Step No. 2. Back two step-hop in place keeping hold of hands. First two drop inside front hands only and turning away from each other step-hop around the other two, until they meet behind them. They join hands, and the formation is now with the original front couple in the rear and the original back couple in the front.

Step No. 1. Forward.

Step No. 2. Exactly like Step No. 2 above, the front couple separating and going to rear.



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Noriu Miego. Music, Noriu Miego, played more quickly each time the dance is repeated.

Form in sets of fours, all facing center of square. Ladies opposite, gentlemen opposite.

1. Ladies hands on hips, gentlemen arms folded on chest. Hop on left foot and place right foot forward. Hop on right foot and place left foot forward. (2

counts for each change.) Measures 1 and 2. Hop on left foot and place right foot forward. Hop on right foot and place left foot forward. Hop on left foot and place right foot forward. (1 count for each change.) Measures 3 and half of measure 4. Rest remainder of measure 4.

2. All clap hands once. Ladies join right hands, gentlemen join right hands. All circle with seven walking steps. Turn about on seventh step. Measures 1 to 4 inclusive. All clap hands once. Circle in opposite direction with left hands joined. Measures 5 to 8 inclusive.

NOTE

There is almost no limit to one's resources for finding and adapting material of the kind suggested in this chapter. The above are merely examples of the type of activity most effective, and the adaptations necessary. In choosing material of this kind it is essential that the cotillion figures be simple enough to give the maximum amount of pleasure to a group.

Bibliography for Musical Games

For folk dances, "Folk Dances and Singing Games," by Elizabeth Burchenal. Schirmer, New York. \$1.50.

"Hinman Gymnastic Dancing," Volume III, by Mary Wood Hinman.

"Lithuanian Folk Dances," by Helen Rich Shipps. Clayton Summy Company, Chicago. 40 cents.

For figure marching, "Cotillion Figures," Watkins. Neal Publishing Company, New York. \$1.00.

For square dances, such as, "Old Dan Tucker," "Money Musk," etc., "Complete Dancing Master and Call Book," H. J. Wehman Brothers, New York. 25 cents.

"Polite and Social Dances," by Mari Ruef Hofer, Clayton Summy Company, Chicago. \$1.00.

"The Most Popular College Songs," Hinds, Hayden and Eldridge, New York. 50 Cents.

CHAPTER IV

Stunts

Grouping People for Stunts

If one has a very large company and wishes to divide them, each separate group to give a stunt, they may be divided in one of the following ways, a placard showing each group where to stand:

1. According to month of birth.
2. According to birthplace.
3. Red-headed, light-headed, black-headed, brown-headed, etc.
4. According to profession, teachers, students, clerks, soldiers, etc.
5. According to height, long, short, indifferent.
6. According to avoirdupois, fat, lean, middling.

Upsetting Exercises

A take-off on a setting-up drill. The class and teacher are dressed in the most ridiculous manner. The following commands are given while soft sweet music is played.

1. "Class, fall in" (fall all over each other).
2. "Line up according to fight" (fight for place).
3. "Right dress" (button up coats, collars, etc.).
4. "Class undress" (unbutton and start to take off coats, collars, etc.).

5. "Forward march. On toes march. Backward march."

6. "Class, halt" (with several counts).

7. "Eye rolling with mouth open."

8. "Cheek puffing alternately."

9. "Nose twitching alternately, sideways and upwards."

10. "Winking alternately."

11. "Class, face rest."

12. "Foot placing forward, alternately" (clasp foot with both hands and lift it forward).

13. "Grasp nose with right hand, and right ear with left hand. Change."

14. "Hop toad position" (take an incorrect prone falling position with head downward, and on second count fall flat with hands extended).

15. "Tongue stretching forward."

16. "Head scratching alternately, right. Change left."

17. "Class fall out."

Intersperse such remarks as, "Less attention and more noise."

Goop Stunt

A sweater is buttoned around the lower part of the body, not coming any higher than the waist. A stick or umbrella is put through the sleeves with gloves attached at each end. A pillow case which is tucked in at the waist is put over the head with arms held high, holding it there. Be sure of a very secure fastening for both sweater and pillow case at waist line. The goop when so dressed gives the appearance of possessing a very large head and short body. He comes in wobbling

as though he were top-heavy and sings this song in the most plaintive, forlorn, hopeless tone possible, to almost any or no tune:

Song.

I with I wuth a little bird,
I'd fly to the top of a tree,
I'd thit and thing my thad little thong,
But I can't thtay here by mythelf.

Chorus.

I can't thtay here by mythelf,
I can't thtay here by mythelf,
I'd thit and thing my thad little thong,
But I can't thtay here by mythelf.

I with I wuth a little fith,
I'd think to the bottom of the thea,
I'd thit and thing my thad little thong,
But I can't thtay here by mythelf.

Chorus.

Alath, how little do we know
How many hearths are thad.
I long to thoothe thome twoubled bweatht,
And make thome thad heart glad.

Chorus.

A variation of this is to have three or four girls dressed like goops come in and dance. Any folk dance is made ridiculously funny in this way.

Bride and Groom

One person does this, with one side of the body dressed like a man, the other side like a woman. This is very easily done by putting on the man's clothes first, pulling the hair straight over to one side and to that side of the head pinning a man's soft hat, which has one side pushed into the other. The shoe on that side must be most masculine. The woman's clothes can be drawn together so that only one half shows. For example, one sleeve of her waist can be pushed right through the other sleeve. The impersonator carries on a most animated conversation as if between a bride and groom. If the groom is talking she turns the groom side to the audience and talks in a deep bass voice. If it is the bride, she whirls that side around and talks in a decidedly feminine voice. They make love to each other, quarrel, make up, and enact a complete romance.

Italian Grand Opera

Arrange a touching love scene, having much dramatic action and singing, using such words as Spaghetti, Tamale, Macaroni, Parchesi, San Francisco, Caruso, Amato, etc. A mock accompaniment may be played on a piano without striking any of the keys, but with all the flourishes of an impresario.

Peggy

A girl is concealed so that only her hands show. Over these, clasped together, is tied a handkerchief on which are drawn the features of a woman. Questions are then asked of Peggy which are solemnly answered by a nod or shake of the "head." These questions may include

hits at some of those present. The little finger can be moved, giving the appearance of eating.

Ventriloquist

One person is introduced as a famous ventriloquist and several girls are dressed up as dummies. The ventriloquist carries on an animated conversation with the dummies, pretending to perform a genuine ventriloquist stunt, by visibly moving her lips and yet trying to conceal it when the sounds seem to come from the dummies' mouths. In reality, of course, the girls inside the dummy figures are answering her, in most mechanical tones, moving their lips in the stiffest, most unnatural fashion. The fun lies in the mistakes that are made towards the end of the performance. For instance, the ventriloquist might stop moving her lips, and a dummy continues to talk. At the end, when the ventriloquist is not looking, the dummy figures suddenly come to life and walk to the front of the stage and bow profusely, as the ventriloquist bows. The latter makes her exit in confusion.

The dialogue should be humorous, quick and snappy.

The Doctor Magician

Setting—Doctor's office.

Characters—Doctor with large spoons, empty bottles, etc., at hand. Short fat woman who wants to get tall and slender. Tall, thin woman who wants to get short and plump.

Fasten two stuffed heads with features marked and with hats on, on the ends of umbrellas. Just below each one, with a fur boa or some neck piece to fill the gap, loosely drape a long kimono. Open one umbrella and

have a very tall girl hunch down inside it, appearing to be a very short, fat woman. She waddles in to the office with great difficulty, and with much puffing and wheezing asks to be made thin. The doctor looks at her in dismay, then seizes a bottle and a huge spoon and pretends to pour some medicine down her throat and tells her to stand still one minute, after which the medicine will have worked and he can complete his treatment. The other umbrella is kept closed and a short girl gets under the kimono, holding the umbrella high above her head. She walks into the office with a fussy, nervous step and demands in a squeaky voice that she be made fat. The doctor stands on a chair and administers the same treatment. He then takes a squirt gun and, filling it with an imaginary preparation, shoots it into the mouth of each, at which treatment the fat one's avoirdupois collapses and she shoots up in height, while the thin one rapidly spreads but sinks until she is short and fat. The short fat woman of course has closed her umbrella and stands up straight holding it high above her, while the tall thin woman opens her umbrella and pulls it way down. They descend upon the doctor and after embracing him depart in great joy. The conversation is impromptu.

Crazyola Victrola

The equipment is a large square box, with the open side facing a rear room. Only the top and the front of the box are visible to the audience, everything else being curtained off. On the top is a clothes wringer, in which are inserted the records, narrow slips of paper, yards in length. There is a hole in the front of the box in which a megaphone is placed. Before each feat an an-

nouncer puts his head in the box and in a nasal tone draws out the subjects of the records. The scraping sound of graphophones is made by rubbing something rough against a tin can. As each "record" is put on, the paper is inserted, the crank is turned, the announcement is made and then the performers, who are in the room behind the curtain, stick their heads in their turn into the box and sing or speak through the megaphone.

The selections may be either good or very funny music, solos, duets and even quartets, or readings, the humorous ones being the most fitting.

Advertising

Different advertisements are acted out, to be guessed by the audience after all action has ceased. For example, "Colgate's lies flat on the brush" is illustrated by a girl placing a brush on the floor and lying flat on it; "Wool Soap" by a fat girl mournfully looking at her sweater which is four sizes too small since it was washed, etc.

Ford Stunt

The Bachelor Brother invites two Spinster Sisters to ride in his new Ford. The Ford is made of armchairs for automobile seats, an inverted folding chair for the engine with a lantern on it, and a handle attached, such as an ice cream freezer handle. Some one whirling an egg-beater behind the scenes, produces an exact Ford sound. The tourists dress up in ridiculous motoring clothes and with much ado and nervous shrill conversation get in, Bachelor Brother receiving minute directions as to how to drive. They remark on the beautiful scenery they pass, are arrested for speeding, run over

a chicken (farmer produces feathers as evidence), have a blow-out, have nervous chills, one faints, and the Bachelor Brother works up quite a temper. The ride ends when the machine falls over an embankment.

Romeo and Juliet

Juliet stands on a ladder, dressed in white. Romeo, in plumed hat, velvet cloak, etc., stands below her, looking up, and the following dialogue takes place:

ROMEO—"It vas her, Oh, it vas mein luf. She schpeaks somedings aber I don't fershtand vat she say. Oh, see, she has her scheek on her handt. Oh, if that mitten on her handt vas me dot I might touch dat scheek!"

JULIET—"Ah, me!"

ROMEO—"Oh, schpeak, von dimes more pright angel pird!"

JULIET—"Romeo, Romeo, ver you was?"

ROMEO—"I took dheer at dhy vord und came.

Call me, luf, und I come quick!"

JULIET—"How you got dot garten in?"

ROMEO—"Mit luf's light vings I der vall schump over like a geese pird."

JULIET—"If mein fader see you, it was petter if you diedt before you vas porn."

ROMEO—"I hafe me one night's cloak to hide me in, und if you luf me it vas petter if I gone dedt here before dose pright eyes as some places oderwhere, ain't it?"

JULIET—"O Romeo, you make me plush aber you gant see dot in de night. O dost dhou luf me?"

ROMEO—"Schweed goil, I schwear by dot moon I luf dheer."

JULIET—"Oh, swear not by dot moon. Sometimes he don't shine and such luf like dose I don't vant."

ROMEO—"Dan vat I schall swear py, fair geese pird?"

JULIET—"Don't swear at all, but if dhou moost swear, swear py your own gracious self."

ROMEO—"So help me, gracious, I luf dhee."

JULIET—"Goot nightd, good nightd, I must me on der ped go."

ROMEO—"O golly, you gone away?"

JULIET—"Vat goot for me gan you tonight hafe?"

ROMEO—"Dot you gan gif me yourself und all your luf."

JULIET—"You got my luf pefore you ask him, and I gif him to you again und again, und again I must to ped now go. Goot nightd, goot nightd, goot nightd!"

ROMEO—"Der teufel! She vas gone! Oh, you agin pack? I got me sheerd, I dought you don't get agin pack."

JULIET—"Romeo, hist!"

ROMEO—"Schweed vone, I hist, I don'd gare if I hist the nightd through so you pin der hister. It vas so schweed to stand here."

JULIET—"It vas near morning und I vould haff dhee gone. I must on der ped go. I see dhee agin."

ROMEO—"Oh me, Oh me, dot vas too pad. Schleep, schweed schleep. I come me some odder nightd. Goot nightd, goot nightd."

The Mock Trial

Any subject may be used for the trial but the more apt the charge, the better. By using well known people as witnesses, plaintiff, defendant, jury, etc., a great deal of fun is aroused. Much depends on securing capable

"lawyers." Everything, while bearing the air of the greatest seriousness, must be made absolutely ludicrous in its application. Previous rehearsal spoils the fun; the impromptu feature lends a charm.

A Mock Political Convention

This needs just a little bit of preparation and parts are assigned a few days ahead of time. The make-ups of well-known presidential candidates, the chairman of the convention, the policemen, the telegraph messenger boy can be well caricatured. A most dignified procession into the convention hall opens the events of the evening. A brief business meeting follows, and then the names of the respective candidates are placed in nomination. Personal allusions bring out sharp retorts and the speeches of the candidates themselves can give a spicy lesson in current events. Hurrying messenger boys and the ejection of some disqualified delegates lend diversion and interrupt the serious addresses.

Pipe Organ.

Girls in black waists stand behind a curtain which comes up to the waist line.

Make pipes of heavy wrapping paper, large enough to go down over the girls' heads. These may be gilded. Slits may be made in each pipe over the girl's mouth. Any number of girls may be used, but five is sufficient, arranged with the tallest in the center. The girls hold out their hands stiffly with the fingers together, palms upward, for the keyboard. The organist sits on a stool and plays, making different movements as if some fingers were stops, etc. The girls make different sounds as they are played upon. A soloist may sing a touching

old or new song to the music. One pipe out of tune is very funny.

“Well, I Will”

One person gives this, twisting her mouth according to directions for each character. As she speaks for Sall, for instance, who calls Ma, she must twist her mouth like Sall's. At the end when she says for John, “What a blessing, etc.,” she must twist her mouth rapidly, to imitate the peculiar twists of each mouth.

“Ma's got a mouth like this” (lips pulled in).

“Pa's got a mouth like this” (lips parted and held stiffly apart like the mouth of a fish).

“Sall's got a mouth like this” (mouth twisted to left side).

“Sam, he's Sall's beau, he's got a mouth like this” (mouth twisted to right side).

“John went off to college and he's got a mouth like this” (mouth straight).

“One night Sam came to see Sall, and Sam said, ‘Sall, will you marry me?’ Sall said, ‘I guess so.’ ‘Well, I wish you would.’ ‘Well, I will.’

“So that night they got married, and Sam had to blow out the candle” (blow). “‘Sall, I can't blow this candle out, come see if you can.’ ‘All right.’ ‘Well, I wish you would.’ ‘Well, I will.’ (Sall tries.)

“‘Sam, I can't blow this candle out, I'll call Ma.’ ‘Well, I wish you would.’ ‘Well, I will. Ma, Ma! I wish you'd come and see if you can blow this candle out. Sam tried and I tried, and we can't blow it out so come and see if you can.’ ‘All right.’ ‘Well, I wish you would.’ ‘Well, I will.’ (Tries blowing.) ‘Sall, Sall, I can't blow this candle out, I'll call Pa.’ ‘Well, I

wish you would.' 'Well, I will. Pa, Pa, come and see if you can blow this candle out, Sam tried and Sall tried and I tried and we can't blow it out. Come see if you can.' 'All right.' 'Well, I wish you would.' 'Well, I will. Ma, Ma, I can't blow this candle out, I'll call John.' 'Well, I wish you would.' 'Well, I will. John, John, come and see if you can blow this candle out. Sam tried, Sall tried, Ma tried and I tried and we can't blow it out. Come and see if you can.' 'All right.' 'Well, I wish you would.' 'Well, I will.' (Blows it out.) "What a blessing it is to have one straight mouth in the family."

Have You 'Eared about Hairy?

The one who tells the news does so slowly, but melodramatically, slapping the second man on the part of the body named in his story. "Chester" merely listens with mouth wide open, jumping nervously at each slap, but at the end knocking down the first man. The two come in from opposite sides and bump into one another. The first one immediately becomes excited and says, "Hello, Chester (chest). Have you eared (ear) about Hairy? (hair). He jest (chest) got back (back) from the front (knees) to do feats (stepping on both feet) for the army (arm). Hip hip (hips) hooray for the army!" (arms), whereupon Chester knocks him flat.

Three Land-Lubbers in Bathing

Three people enter, dressed in bathing costumes. They approach imaginary water, put in the tips of their toes, draw back, feel the water with their hands, shiver, put water on their necks, venture in, draw feet up high, take hold of hands, advance and finally all duck down

and at that moment all give a sudden yell, turn about and dash off the stage. As all has been absolutely still up to the yell, it is a surprise.

The Coquette

Cast—the coquette, a maid, four gentlemen callers.
Scene—a sitting room.

The coquette, dressed in a very fancy gown, sits reading, when a ring is heard. The maid, with a large tray, goes to the door, and, after taking in the card, ushers in the first suitor. He presents the girl with a bunch of artificial flowers, after which they sit down and carry on a very animated pantomime conversation. Soon another ring is heard, and the maid again goes to the door. She brings in the card of a second suitor. The coquette, embarrassed and excited, snatches her first caller from his chair, forces him to his knees, and makes him hold the maid's tray over his head. She grabs up a table cover and throws it over the tray, thus covering the man's head, and converting him into a table. The second suitor is then ushered in. He brings a box of candy, and after presenting it, another pantomime conversation is held. A third caller arrives with a gift, and while he is being met at the door by the maid, the unfortunate second is converted into a hatrack by covering his head with an overcoat and thrusting his arms part way through the sleeves and hanging a hat upon one of his arms. Caller Number Three comes in leisurely, puts his hat on the rack, takes off his gloves, and after he has made love to Miss Jones for a few minutes the doorbell again rings. Caller Number Four is announced but after a moment's reflection, Miss Jones now conceives the idea of making Caller Number Three into an armchair;

he is accordingly put down on a chair, and a cover is thrown over him to make him resemble an armchair. Caller Number Four comes in and sits down in the armchair which hits the hatrack. The hatrack in turn topples over the table so they all go in a heap on the floor. The screen is quickly turned or drawn.

Alphabetical Romance

S. O. S. B. V. D.

Q. E. D. X. Y. Z. P. D. Q.

A girl sits in an imaginary garden with some one holding branches of trees, etc., over her head. A lover comes in. She is greatly surprised, cries, "B. V. D." and falls into his arms, whereupon he says feelingly, "S. O. S.!" The romance continues, they are absorbed in each other, he brings forth a box of candy, finally they quarrel and at last make up. All this is shown through facial expression, gesticulations and by using such combinations of letters as shown above. The romance can be enlarged upon as desired.

The Dwarf Exhibit

Two persons play the dwarf, a third acting as an exhibitor who should prepare beforehand a humorous speech setting forth the history and accomplishments of the dwarf. By an improvised screen hide all the preparations in dressing the dwarf.

To arrange and dress the dwarf, place a table on the platform and cover it with a cloth or curtain that will reach to the floor. One person stands behind the table and places his hands on it; these with his arms form the feet and legs of the dwarf. Over his arms should be

drawn a pair of boy's trousers and on his hands should be a pair of shoes. The trousers should be drawn down until they reach the heels like a man's. A second person stands behind the first and passes his arms under the first one's shoulders. By putting a coat over the arms and buttoning it down the figure of the first person and then throwing a cape around his neck, so arranged as to cover the head of the person behind, the dwarf's dress is completed. The hands of the second person act as the hands of the dwarf, and as the latter makes his appearance, they raise his hat when he bows to the audience. The exhibitor should then recite the various accomplishments of the dwarf, including dancing and even his ability to suspend himself in the air without support. The dwarf should then be invited to entertain the audience, and he should begin by making a little speech in either a thin falsetto or a heavy bass voice, or by speaking any humorous piece. The second player makes gestures to the speech which in themselves will create a laugh. Then the dwarf begins to dance. The hands of the first performer do this, and all of a sudden in the midst of a quick step they are both lifted from the table and remain suspended in the air for a quarter of a minute. Then they drop to the table again and the dwarf appears to be exhausted with the unusual effort.

In making his parting salute to the audience the dwarf astonishes them all by putting both feet to his mouth and throwing kisses with his toes.

How We Got the American Flag

First Scene:

Several persons stand behind a sheet which they hold

about four feet from the floor. Broomsticks show above the sheet. The stage manager comes in, labels sheet, "Camp," broomsticks, "Guns," and places such signs as "Trees," "More Trees," "Moon," etc., around on chairs in front of the sheet.

Enter First Soldier. Patrols in front of camp.

Enter Second Soldier. Salute.

Second Soldier—"Say, we ain't got no flag."

First Soldier—"I know, ain't it fierce!"

Second Soldier—"What're we goin' to do about it?"

First Soldier—"I'll see George."

Second Scene:

First Soldier is still patrolling camp. Enter George Washington.

First Soldier—"Say, George, we ain't got no flag."

George—"I know, ain't it fierce!"

First Soldier—"What're we goin' to do about it?"

George—"I'll see Betsy."

Third Scene:

Camp label changed to "Home of Betsy Ross." Betsy minding the baby. Enter George Washington.

George—"Say, Betsy, we ain't got no flag."

Betsy—"I know, ain't it fierce!"

George—"What're we goin' to do about it?"

Betsy—"Here, you hold the baby and I'll make one."

Baby of course squalls. After very short pantomime of sewing with back to audience, Betsy waves a flag.

Performers all sing the "Star Spangled Banner."

The Hawaiian Musicians

Several girls wear black jerseys and skirts made of hay. They stand together in a little group on the stage and in a ridiculous fashion burlesque Hawaiian singing. They sing any foolish song, dragging out the notes in long, lingering tones or shrilly, in true Hawaiian fashion.

One tune used successfully is, "One grasshopper jumped right over the other grasshopper's back," etc., to the tune of "John Brown's Body."

Tight Rope Walker

Stretch a large, thick rope across the floor and have the performer walk back and forth on it, going through the various antics of a real tight rope walker. She may be dressed in any funny costume, and should wear the usual kimono over it, struggling to retain her balance by means of a tiny parasol. First, after much hard work, she may remove her kimono and then carry on her other various tight rope walking acts, for example, balancing a pencil or similar object on her nose or chin by having a piece of chewing-gum stuck on the end of the object and sticking it in place. The performer must know the usual stunts of a tight rope walker and it is very amusing to see them carried out on the floor instead of in mid-air.

The Champion High Singers

Three or four people enter, and crouching down on their heels, sing a song in a very low key. They rise gradually, stand straight, then on tiptoe, and finally climb on chairs, raising the key of the song with each process until they are singing at impossible heights.

The Inverted Quartet

A quartet, with only their heads showing above a sheet, sing a really beautiful song. At the end of their song they apparently stand on their heads and repeat the chorus, only their feet showing. This is done by having them put socks and shoes on their hands and raising them up above the sheet when heads are ducked. Just before the end, one of the people who holds the sheet accidentally drops his end.

The Cat Fight

Two people enter dressed in black cat costumes, and do the Oxdansen from "Folk Dances and Singing Games" by Elizabeth Burchenal.

Pig Tail Quartet

Four girls who have good voices and long pig tails stand in a row with their backs to the audience. The music-master produces a most wonderful quartet by pulling on the pig tails as he would pull bell-ropes. After a good selection, they may sing a funny one and at the end he pulls off, by mistake, a false pig tail.

Impersonations

Famous and local characters are impersonated, both in appearance, action and talk, the audience guessing who is being impersonated. No guesses are allowed until the character has finished his performance.

The Doll Shop

A fastidious buyer and her bored young daughter came into a doll shop to search for a doll, "Something

different, don't you know!" The shop keeper calls out his dolls one by one. They come in mechanically, perform the stunts he calls on them to do and line up glassy-eyed against the wall, where startling things may happen, such as one throwing a stiff fit because a wrong wire has been touched. Personal hits at those taking the part of dolls may be made. The buyers leave soon with such remarks as, "The dolls have no life—no animation—so common, don't you know!"

Misspelled Spelling

The following pieces are made ridiculously funny by exchanging the first letters of words:

- I. Once a big molice pan
Met a bittle lum
Sitting on a sturb cone
Chewing gubber rum.
"Hi," said the molice pan,
"Won't you simme gum?"
"Tixxy on your nin type,"
Said the bittle lum.
- II. Heard about my little dog difo?
Bought him when he pas a wup,
Taught him to stand on his lind hegs,
And hold his lont fregs up.
- III. The night was stark and dormy, the wind went
beeping swy,
The lightning flashed in flury and the runder
thored on high,
A little old cog labin stood by a rountain moad

And from its wroken brindow a flickering shandle
code,
A faint but biendly feakon it wone upon the shay
To those githout its widence who might go star
afray.
The dabin core stood open and from it meared a
pade
Intent on sowing gumware and in rad glags ar-
rayed,
And when she law the sightning, and heard the
rashing dain
She wumbled to the tether and dut the shore
again.

Pantomime

The four stunts following are acted out in pantomime,
accompanied by a most dramatic reading of the story.

Lord Ullen's Daughter

Suggestions for staging—A sheet, with a person at
each corner to keep it waving, represents the sea; a
clothes-basket serves as the boat, and tennis racquets as
the oars.

Cast—Boatman, lovers, father, horsemen.

A Chieftain to the Highlands bound
Cries, "Boatman, do not tarry,
And I'll give thee a silver pound
To row us o'er the ferry."

"Now, who be ye, would cross Lochgyle,
This dark and stormy water?"
"Oh, I'm the Chief of Ulva's Isle,
And this, Lord Ullen's daughter.

“And fast before her father’s men,
Three days we’ve fled together,
For should he find us in the glen
My blood would stain the heather.

“His horsemen hard behind us ride,
Should they our steps discover,
Then who will cheer my bonny bride,
When they have slain her lover?”

Outspoke the hardy Highland wight,
“I’ll go, my Chief, I’m ready,
It is not for your silver bright,
But for your winsome lady.

“And by my word, my bonny bird
In danger shall not tarry,
So, though the waves are raging white,
I’ll row you o’er the ferry.”

By this the storm grew loud apace,
The water wraith was shrieking,
And in the scowl of Heaven, each face
Grew dark as they were speaking.

But still, as wilder blew the wind,
And as the night grew drearer,
Adown the glen rode arméd men,
Their tramping sounded nearer.

“Oh, haste thee, haste,” the lady cries,
“Though tempests ’round us gather,
I’ll meet the raging of the skies,
But not an angry father.”

And still they rowed against the roar
Of waters fast prevailing.
Lord Ullen reached that fatal shore,
His wrath was turned to wailing.

For sore dismayed, through storm and shade
His child he did discover,
One lonely hand she stretched for aid
And one was 'round her lover.

"Come back, come back," he cried in grief,
"Across this stormy water,
And I'll forgive your Highland Chief,
My daughter, Oh, my daughter."

'Twas vain, the loud waves lashed the shore,
Return or aid preventing,
The water wild went o'er his child,
And he was left lamenting.

The Eskimo Tragedy

Suggestions for staging—Footlights, several red-headed girls with paper bags on heads labeled, "Ye footlights," bags to be removed when play begins. Chairs draped with sheets, labeled, "Ye Icebergs." A tall girl at either side of the stage labeled, "Ye Curtain Pole." Two or three girls with frills of colored paper around their necks and frilled paper caps are brought in by the stage manager and seated behind the footlights, around each is fastened a band of red paper, to represent a flower pot, and each is labeled "Ye Potted Plant."

Cast—Eskimo, Eskimaid, Fido, the Dog, Eskimurderer, the Rival.

Costumes—Eskimo and Eskimaid in fur coats and with fur muffs on the head and on each leg. Fido is represented by a girl, on all fours, covered with a fur rug. On the rug is the sign "Fido." Eskimurderer is dressed much as the Eskimo.

Properties—Fur collars, muffs, etc., to line the grave. Moth balls. Large spice or pepper box.

Mid Greenland's polar ice and snow
Where watermelons seldom grow—
It's far too cold up there, you know—
There lived a bold young Eskimo.

Beneath the selfsame iceberg's shade,
In fur of bear and seal arrayed—
Not over cleanly, I'm afraid,
There lived a charming Eskimaid.

Throughout the six-months night they'd spoon—
O, ye in love, think what a boon!
To stop at ten is far too soon
Beneath the silvery Eskimoon.

The hated rival now we see,
You spy the coming tragedy—
But I can't help it, don't blame me—
An Eskimucker vile was he.

He spied the fond pair there alone,
He killed them with his axibone.

You see how fierce the tale has grown—
The fond pair died with an Eskimoan.

Two graves were dug deep in the ice
And lined with fur, moth-balls, and spice.
The two were buried in a trice,
Quite safe from all the Eskimice.

Now Fido comes. Alas, too late—
I hope it's not indelicate
These little incidents to state—
The Eskimurderer he ate.

Upon an Eskimo to sup
Was too much for an Eskipup.
He died. His Eskimemory
Is thus kept green in verse by me.

The Umha Family

- 1.—Mr. Umha enters dressed as an old farmer.
- 2.—Mrs. Umha, big and fat, enters dressed like a farmer's wife.
- 3.—A girl enters on all fours, dressed as a mule, drawing a large cardboard box with no bottom, for a sleigh. Wears a sweater with hay sticking through.
- 4.—Children enter one by one dressed in ridiculous costumes, and take their places in the sleigh.
- 5.—The mule slips and slides, and finally falls down, the sleigh upsets, and they all fall out.
- 6.—Several doctors and nurses rush in and bind up the wounds of the injured children.

7.—They then bury the mule.

8.—All jump out and shout Um ha ha.

Come and listen to me and you shall hear
A story of old, most wondrous queer
Of a family known both far and near
By the funny name of Umha-ha.

1.—Mr. Umha said one day

He thought he'd take the family sleigh
And ride upon the frozen snow,

2.—And Mistress Umha said she'd go.

They took the family, of course,
Including, too, the family horse.

3.—He was a mule, and a big one too,

You could see his ribs where the hay stuck
through.

4.—There was Tim and Duley Umhaha.

Rose and Julie Umhaha,

Lizzie Minnie Umhaha,

Big fat Jennie Umhaha,

Fourteen people in one sleigh,

They started out to spend the day.

But luck will have it as it will;

When they struck the top of the hill

The hill was slippery and down they flew.

How fast they went they never knew.

The time they made it can't be beat,

And the old mule had no use for its feet.

He looked like a bird or a ship in sail

And he flew with his ears and steered with his
tail.

'Twas a mile to the bottom and the bottom was
mud

5.—And they all struck the bottom with a sickening thud.

And Tim and Duley they were dazed,
Rose and Julie they were crazed,
Lizzie Minnie bumped her nose
Big fat Jennie she was froze.

6.—Fourteen doctors came from town

7.—And they buried the mule down under the ground
('Cause you never see a dead mule lying around).

It took four days to haul them home,
And when they found they'd broken no bones
They all jumped up and thanked their stars,

8.—And they all cried Umha-ha-ha-ha.

Wild Nell

The following tale is acted in pantomime, as if in the form of moving pictures:

"Ladies, gentlemen and others: We take great pleasure in presenting to you tonight the ————— Film Company, Limited, very limited, in a moving burlesque entitled, 'Wild Nell, the Pet of the Plains,' or 'Her Final Sacrifice.' May I introduce Lady Vere de Vere, the English heiress, Handsome Harry, the King of the Cow Boys, Sitting Bull, the Indian Chief, Bull Durham, his Accomplice, Hula Hula, the Medicine Woman, and Wild Nell, the Pet of the Plains."

As the names are read the characters come in from the right for an introductory bow and pose in character as on a movie screen. Lady Vere de Vere, in burlesque evening dress, flutters to the center, curtsies and exits left. Handsome Harry, in cow-boy's costume, wooden pistol, sombrero, with great strides and swing of arms, faces front, tips his hat in three directions, and strides

off. Sitting Bull, in blanket-shawl, paint and head-dress of feathers waddles in looking at the audience with a fierce frown. Bull Durham imitates him. Hula Hula in squaw costume, smoking a pipe, is indifferent to every one. Wild Nell, in western costume, hands on hips and with a "come-get-me" wink, flits across the stage. (Wild Nell should be small and very vivacious.)

While the story is being read, the characters cross back, acting their lines. "Lady Vere de Vere leaves her ancestral home for America." (Crosses stage backwards, throwing kisses toward wings, and bumps Handsome Harry, who is watching her with great interest; registers surprise.) Handsome Harry lifts hat, suggests walk, offers arm and pair leave in direction Lady Vere de Vere was going, to left. "Wild Nell sees the meeting and her soul trembles with jealousy." (Nell enters, registers wild jealousy, shows great emotion and goes back to wing.) "Sitting Bull and his accomplice plan to capture the English heiress." (Bull tiptoes stiffly to center and beckons Durham, who imitates him exactly. They plot, scanning the horizon in unison. This is done in the following manner: they meet in the center front, go to opposite corners, look all about and come back to confer in center front. Next, go to back corners of stage in same manner, conferring again in center front.) "They hide behind a prairie-dog hut." (They take four steps in unison to right and squat together.) "Lady Vere de Vere strolls across the plains." (She zigzags over the stage, very elaborately breaking off flowers, reaching anywhere, occasionally smelling the bunch. She even goes so far as to pick one from Sitting Bull's head, blandly ignoring their presence.) "She sits upon a cactus bush to rest."

(Assumes sitting posture besides the Indians, two steps away from her.) "The Indians seize her." (They creep up to either side of Lady Vere de Vere, grabbing her with much gusto. Lady Vere de Vere registers yelling. Indians swing her backwards and forward as though wrestling.) "They seat her upon their horse and carry her away." (Lady Vere de Vere is between Indians. The three together step back once, left side once, take high step as though mounting, turn half right as they do so and gallop off, Bull Durham pulling the reins, Lady Vere de Vere screaming, Sitting Bull slapping an imaginary horse.) "Wild Nell sees the capture, and her heart is torn 'twixt love and duty." (Enters from left, looking after departing Indians, alternates pleasure and worry.) "Duty prevails and she calls Handsome Harry. She tells the harrowing tale and they start in pursuit." (Harry enters on horseback. He stops the horse and acts dismounting, listens to Nell, motions her up behind. They mount and gallop off. Height contrast wanted here.) "The Indians gain." (Indians and Lady Vere de Vere gallop across stage right to left.) "Harry and Wild Nell follow. The redskins' horse grows tired." (Gallop across right to left as before but slower.) "The white men gain." (Before they get to the middle of the stage, shout the next line, which they execute exactly in the middle.) "But their horse goes lame." (Both hop heavily on right foot, dragging left.) "Indians go up the river in a canoe." (Indians paddle slowly together.) Lady Vere de Vere puts hands up to mouth and screams. Walks in middle as though seated in the middle of a canoe.) "The brave rescuers discover another canoe and continue the pursuit." (Harry in front taking

long dignified strokes, Nell behind making short wild dashes. As they approach the center.) "They strike a snag." (On Harry's next down stroke on the side of the audience, Nell goes over the side. Three short jabs, one long one and then as calm and dignified as before.) "The Indian Medicine Woman sits at her camp fire waiting for her braves to bring home the bacon." (Hula Hula comes in and squats in the center. Acts building fire and warming hands, pipe in mouth.) "The braves bring in their captive and the Indian woman decrees her death." (Squaw looks Lady Vere de Vere over and then executes thumbs down or similar sign.) "They tie her to a stake and commence an Indian war dance." (Squaw starts a fire. Sitting Bull leads dance, squaw in middle, three short circles about Lady Vere de Vere. During the second circle Handsome Harry and Nell arrive at the edge of the screen and watch. In the middle of the third, Harry starts winding lasso over head. Indians keep bunched.) "The rescuers arrive in the nick of time and with one throw of the lasso, cowboy captures savages." (They fall together.) "One bullet does for them all." (Harry lowers the pistol or just his finger, indicating shot by jerk or kick. The three Indians drop together on their knees.) "Wild Nell unites the lovers." (The lovers embrace.) "Her duty done, the favorite of the frontiersmen makes her final sacrifice." (While the lovers embrace, Nell, in center of stage, takes knife from girdle and in great deliberation stabs herself and falls straight back with a thud. Harry jumps to her side, feels for her heart beat, rises, slowly shakes his head, and removes his hat.)

Suitable moving picture music adds a great deal to the effect. Make a great deal of every point, Wild Nell, for instance, going into an ecstasy of emotion, tearing her hair, etc., whenever she sees the lovers together.

CHAPTER V

Girls' Athletic Games

These games require considerable space and can be used to best advantage in a gymnasium.

New York

The players are divided into two equal parties, facing each other a short distance apart. One side advances saying, "Here we come"; the other side, "Where from?" "New York!" "What's your trade?" "Lemonade!" "Give us some!" Whereupon the first side proceeds to act in pantomime a trade previously decided upon. When the guessing side shouts the answer the first side runs back to the goal and those who are tagged join opposite the side which then takes its turn at pantomime.

Shoe Scramble

The contestants line up at one end of the room, race to the other, take off one shoe and throw it on the pile. As soon as each one gets her shoe off she runs back to the starting line and then on back to the place where the shoes are piled. There is a wild scramble to find the right shoe, which each contestant must put on and lace up, then racing back to the starting line.

Square Tag

The group is divided into two equal lines. They are placed at diagonal corners of a square. At a signal the

lines begin to run around the four corners of the square and the leader of each line tries to touch the last one of the other line. The one who does it first, wins.

Ball Tag

The lines are arranged as in Square Tag. At a signal the leader of each line begins to run around the square holding the ball. Each one should try to touch the running opponent. Two score-keepers keep score of every one touched. The runners when they get back to their own line hand the ball to the first one of the line, going to the end of the line.

Wheelbarrow Race

Two girls make a team. One girl of each team stands on the floor on her hands while the other girl holds her feet up as she would the handles of a real wheelbarrow. She guides the human wheelbarrow who walks on her hands. Several teams line up and race to a certain point and return.

Line Ball

The sides are evenly divided. A line is stretched across the room about seven feet from the floor. The object is to keep the ball, preferably a basketball, from touching the floor. If one side can throw the ball in such a manner that it is not caught but lands on the floor, it scores one point for that side. If the ball touches the line or does not go over, one point is given the opposite side. This game may be closed by either a time limit or score limit.

Girls' Football

The opponents sit in two long rows facing each other. The referee rolls the ball down the middle. The players try to kick the ball over the heads of their opponents which scores one point. Hands are used as braces behind and must not be used for the ball. A referee is needed at each end to keep the ball within the lines.

Cock Fight

Two lines face each other, separated by a chalk line. The object is to pull individuals across the line, holding by the hands only. This makes them members of the other team.

Snatch the Handkerchief

The group is divided into two opposite lines. Some object such as a handkerchief is put in a small support between leaders. At a signal, these two come cautiously toward the object, carefully watching each other, trying to snatch the object and get back to the line without being caught or touched. If touched with the object in hand, a point goes to the other side. They then go to the end of the line, and new leaders try. Twenty-one is usually the limit.

Leap Frog

A circle is described in the following manner. The first girl takes three steps and squats on all fours. The next one hops over her, and does the same thing until the last one has hopped over the first one, who then gets up and begins all over again.

Take-away

The sides are divided evenly. A basket ball is thrown up by the referee. The object is to keep the ball in the hands of your side only, the other side trying to snatch it away. It is against rules to touch any player's body, or to touch the ball when it is in the hands of another.

Tug of War

This may be played in three ways. The formation of the first two is two even lines behind leaders who are facing each other:

1. With hands around waists.
2. Claspings rope.
3. Lines facing, with clasped wrists.

The Dummy

The group is divided evenly into lines. In front of each line is one person with her back turned to the line. Some one in the line hits her with a soft ball (not on head). She must turn around and try to guess who hit her. If she guesses correctly, that girl is the next dummy.

Kick Ball

The group is divided evenly. Each side is divided into two lines, one front, one back, all facing center. A ball is thrown down center. The object is to kick the ball through openings in the back line. The ball must not be touched by hands. The players may follow the ball through the back line.

New York and Boston

Two captains choose alternately till all girls are chosen. The sides line up facing each other in parallel lines fifty feet apart. One girl from New York (or Boston) walks across to the opposite side and walks down the line with her hand outstretched over the outstretched hands of her opponents. When she slaps a hand, that person immediately tries to catch her before she can reach her side in safety. If the New York (or Boston) girl is caught she returns to the side of her opponents, otherwise she stays with her own side. In either case, the girl who chased her becomes the slapper and proceeds on New York's side as the first girl had on Boston's side. The side catching all its opponents first, wins.

Indoor Golf

Ten waste baskets, weighted to prevent tipping, and eight bean bags, are the equipment required. Eight persons play in turn, each one with a bean bag. The baskets are set in a circle some distance apart.

Standing at a distance of about two yards from the baskets, each player throws her bean bag into the first basket, trying as many times as are needed to make it. From that basket she throws it into the next in the circle, and so on until she comes back to the first. Scores are kept, the one who made the circuit with the least number of tosses being the winner. When a player misses the basket, any one standing near it is permitted to throw her bag back to her for another trial.

Triple Change

The players form a circle with the exception of three who stand in the center. Those in the circle and the players in the center number off by threes. The players in the center take turns in calling, each one her number, "One," or "Two," or "Three," whereupon all of the other players in the circle who hold that number, quickly change places with one another, the one who called the number trying to catch one as she runs to a new place. Any player so caught, changes places with the caller. For instance, the center player may call "Three," whereupon all Number Threes in the circle must change places. They may do this by changing with a near neighbor, or tantalize the one who called by running across the circle. The center players take turns in calling but may reverse the order to surprise the circle players.

Relay Races

In all relays there shall be an equal number in the competing teams, the teams arranged in two, three or four lines, facing the goal. The start shall be given by three signals.

1. "On your mark!" (one foot on the starting line).
2. "Get ready!"
3. "Go!"

After the first girl of each line has started no girl is to run until touched off.

Touching off shall be done by the hands. A girl when awaiting the touch off, shall toe the starting line with one foot and reach one hand directly forward as far as possible to meet that of the approaching toucher off. Each girl after having run and touched off the next one, will have finished her part of the race, and shall quickly

leave the running space and remain out of the way of the remaining runners. She shall not line up again with the runners.

This principle of relay racing can be used in any number of different races.

1. Running to a given point and back.

2. Skipping.

3. Two-stepping.

4. Jumping, both feet together.

5. Over obstacles.

6. Double (with a partner).

7. On all fours.

8. Walking.

9. Indian Club:

- a. Have three Indian clubs on goal mark, for each line. First one runs up and knocks down clubs; second one puts them up; third knocks down, etc.

- b. One circle at goal mark for each line, with three Indian clubs in each. First one puts clubs outside the circle; second one puts them inside; third outside, etc.

- c. Have one club on goal mark for each line and give one club to each leader. First one exchanges her club with one at mark and brings it back to next girl who does the same.

In all these Indian Club Relays, if a club falls down, the runner must go back and pick it up.

Indoor Track Meet

Have the colors of four colleges made of cheese cloth or ribbon and pin one to each girl as she enters. When ready for the events the representatives of each college

take their places under their banners in a corner of the room or gymnasium. If it is to be a big event, the songs and yells may have been learned in advance. A manager with a megaphone calls out the events and an equal number of representatives from each college come to the center of the floor and compete. Each college cheers. The events may be varied according to the occasion. There may be some real jumping, running, etc., interspersed with mock events, or they may be all of either kind. Points for first and second place may be given.

There may be refreshments in keeping, such as:

Dumb-bells.	Pickles.
Parallel bars.	Straws.
Traveling rings.	Doughnuts.
Base balls.	Round white candy.

The nature of the refreshments may be kept secret and each may be allowed to choose two or three things from a menu posted in front of the serving window. These things may be served on small paper plates. Later another surprise of something more substantial may be given to all.

The medals, cups, etc., may be given out during the time for refreshments. Round tins may be used for medals, with a safety pin fastened through a hole in the center. These may be given to individual winners. A loving cup may be made from two funnels, one a little smaller than the other. A tinner can take off the ends and solder them together, adding handles if desired. This may be given to the winning college, with an inscription written on it.

Following is a suggested program:

(Unless otherwise stated, it is well to have just one contestant from each group to enter each event.)

Pot Shoot

Set a mason jar on the floor. Each girl has six beans. Hold at arm's length and drop into jar.

Yard Measure

Drawing lines on a blackboard a yard long, by guess.

Pie-Eating Contest

Pies are eaten without the aid of hands.

Bag-Leg

Racing with legs in a bag.

Pole Vault

A race to eat bars of candy.

Blow Bags

Common paper sacks are blown up and contestants throw for distances.

Vocal High Jump

Contestants say one word high and one word low with their faces straight.

Yard Dash

Push pennies along yard sticks with tooth picks.

Hurdle Race

Sing "America," singing two words, omitting two words, etc. A mistake puts one out.

Hobble Skirt Race

Very tight skirts are worn by girls who race to a given point.

Obstacle Race

Four lines of obstacles are laid out for a race for speed. This may be a relay race.

Johnny Jump Up

Each group gets into line. The first one of each group jumps as far as possible, marking at heel. The next one starts at chalk line and continues. Side reaching farthest point wins.

Wide Stretch

Each group gets into line. Every one in four different lines stretches arms out shoulder high, touching finger tips. Longest line wins.

Hanker Throw

Throw a handkerchief as far as possible with no weight or knot.

Gloomy Gus

Two girls are chosen from each group. Four of them, of different groups, are to try to keep solemn, in spite of everything the other four do.

The Lamplighter

Each girl is given a lighted candle. The one who in the shortest time reaches a distant goal with her candle burning, wins.

Whistling Women

Four girls are asked to whistle one note. The one who holds her note the longest without taking breath gets a whistle for a prize.

There are several more events grouped under different headings which serve splendidly for Track Meet events. They are:

- | | |
|---------------------------|--------------------------|
| 1. Shoe Scramble. | 7. Apple-Eating Race. |
| 2. Wheelbarrow Race. | 8. Standing High Jump. |
| 3. Simon Says. | 9. Milk Bottle Race. |
| 4. Opera Glass Race. | 10. Scent Push. |
| 5. Tug of War for Prunes. | 11. Running High Squeal. |
| 6. Suitcase Race. | 12. Bawl Game. |

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